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prelude or wind-up to his "holding forth." It has been said that the first is the only article of the creed which has never been disputed; and we may add, that there has been in like manner only one form or ceremony in religious worship to which all sects have unanimously consented, viz., that of singing hymns. No branch of the Church has made more liberal provision for her children in this respect than our own. As we have just said, she calls her whole morning and evening prayer "matins," and "even-song." Read her rubrics and you will find that her litanies, creeds, versicles, and responses are all to be "sung," whenever the congregation is able, and "said," only where it is not. Leaving these out of the question, she has ordered five canticles and a thirtieth part of the whole book of Psalms to be chanted every day. Now a Psalm means a "thing sung."

A Psalm *read* is an absurdity and a contradiction in terms. Would any clergyman in his senses propose to read one line of Tate and Brady's Psalms, his clerk responding with the next? Yet what is there more ridiculous in this than in so saying the Psalms of David?

The point, then, being conceded that the Psalms ought to be sung, the question arises, how is that to be done? We unhesitatingly answer, to the ancient church melodies. These are composed in eight modes, and are called Gregorian, from their having been compiled about A.D. 600, by Gregory the Great, to whom we are indebted for our religion, as well as for our ecclesiastical music. Gregory, however, merely collected, arranged, and improved Chants which had been traditional for centuries; and there is really nothing so very extravagant in the opinion that they were derived from the Temple worship, and had thus been sung by the Royal Psalmist himself, by the long line of Israelitish Kings and Prophets, and by Christ and his Apostles, as well as by all the saints, martyrs, and confessors that have illustrated the pages of the Church's history.

These tunes were used in the English Church from the first introduction of Christianity among our Saxon forefathers to the era of the Reformation, and were then retained as being Godly and edifying, and a genuine part of our Catholic inheritance, when other things, not deemed profitable to the Church, were rescinded. These were to go on as before; and they did go on till the end of the 17th century, when the seeds of anti-Church feeling and practice, which had borne so fatal a crop in the Great Rebellion, and had left their baleful sheddings to spring up again with the good wheat sown after the Restoration; when all that was Church-like and of ancient use came to be looked upon with other eyes than those of dutiful and admiring sons of the Holy Catholic Church; then when catholic architecture, and catholic feeling, and catholic truth were well nigh a dead letter among the mass of our countrymen, then were these ancient melodies ousted from our Cathedrals and other Churches, to make way for secular airs more suited to the corrupt and unholy tastes of unchurch-like churchmen.

What we know of the history of these tones, to say nothing of what we may conjecture of them, should be quite enough to make us treat them very reverentially; but resting only on their own merits—their incomparable sweetness, majesty, gravity, and appropriateness, place them beyond the reach of competition and imitation. The greatest musicians of modern times have felt and acknowledged the inferiority of their finest conceptions to the simple grandeur and pathos of Church song. If it sounds strange at first to ears habituated to secular music, it never wearies. "*Decies*," or rather "*Millies repetita placebit*;" and when the taste has once been formed for it, the effete and paltry prettiness of Anglican chants will produce no emotion but that of nausea.—*See Nottingham Journal for Sept. 7, 1849.*

TO CORRESPONDENTS.

In the passage in Judas Maccabæus, referred to by A. C. D., the accent objected to, if too strong, must be the fault of the singers. The words, "Disdainful we'll rush on the foe," have been set by Handel without any peculiar accent; and the word in roman our correspondent will observe falls on the weak part of the bar. Some emphasis is natural in delivering the passage, but not at the precise spot indicated by our correspondent.

An Amateur. *We cannot at present say when we shall continue the Vocal Rudiments.*

Brief Chronicle of the last Month.

LONDON AMATEUR OPERATIC SOCIETY.—The second concert took place at Crosby Hall, on Wednesday evening, the selection being from *Norma*. The principals were Miss M. E. Mears, as Norma; Mrs. John Roe, Adalgisa; Mr. E. Day, Pollio; Mr. T. Trotter, Flavius; and Mr. Hancock, Oroveso. The singing, if not first-rate, was good; and there is no doubt that good must ultimately follow from thus rehearsing dramatic music in public. A miscellaneous concert was provided as an after-treat, in which there was nothing new nor great to notice. The Society holds its regular meetings, one evening a week, at Mitchell's Concert Rooms, Pentonville, for the practice of operatic and concerted music. At the second concert, on Wednesday, Mr. John Roe presided at the pianoforte, and Mr. W. Winn officiated as conductor.—*Musical World.*

STROUD.—The Choral Class in this town gave their first concert on the 29th ultimo (assisted by several amateur instrumental performers), under the able leadership of Mr. James Chew. The pieces which composed the programme (which for the most were selected from the *The Musical Times*), were sung with admirable precision and effect, before a large and highly delighted audience. The Class have resumed their weekly practice with increased vigour, under the superintendence of their much esteemed tutor, Mr. Chew, to whom great credit is awarded, both by the gentry and inhabitants of the town and neighbourhood, for his exertions in directing the musical amusements of the town.

BRISTOL.—The Classical Harmonists' Society gave Mendelssohn's *Elijah* here on the 17th ultimo, and on the next evening performed the same work at the Assembly Rooms, BATH. The principal parts were sustained by Herr Formes, Mr. Lockey, Mr. Cross, Mr. Collins, Mr. Driver, Miss Birch, Miss Dolby, Mrs. P. J. Smith, and Miss Taylor.

SALVATOR ROSA'S HARPSICHORD.—Salvator Rosa's confidence in his powers was as frankly confessed as it was justified by success. Happening one day to be found by a friend in Florence in the act of modulating on a very indifferent old harpsichord, he was asked how he could keep such an instrument in his house? "Why," said his friend, "it's not worth a scudo." "I will lay you what you please," said Salvator, "that it shall be worth a thousand before you see it again." A bet was made, and Rosa immediately painted a landscape with figures on the lid, which was not only sold for a thousand scudi, but was esteemed a *capo d'opera*. On one end of the harpsichord he also painted a skull and music books. Both the pictures were exhibited in the year 1823, at the British Institution.